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What We Can Learn from a Game Commercial

November 26, 2011 in [Games](#) by [Petite Sorcière](#) | [11 comments](#)

Just watch this Japanese CM for the new Zelda! Could you imagine *anything* like it in West Telluria? Not just modern “feminist” West Telluria, but *any* West Telluria?

It reminded me so much of this passage in the [Aristasia Introduction on cuteness](#) (<http://aristasia-central.com/aristasia-intro/kawaii-cuteness/>) :

The popular website *TV Tropes* says of *Kawaiisa* in Japan: “Cuteness saturates Japanese culture so much that one can call this ‘The Cult of Cute’. Just like being sexy and attractive is considered desirable for Western women”. Similarly, in Aristasian society, cuteness on the one hand and [elegance](#) (<http://aristasia-central.com/aristasia-intro/elegance/>) on the other are valued, rather than “sexiness”.

How close this is to an Aristasian aesthetic! And how very beautiful! I think we can learn a lot from just watching this.

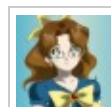
What do y’all think?

11 comments

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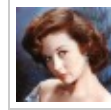
Miss Delynn on November 27, 2011 at 1:24 pm

That was so adorable! Surprisingly inspiring too... certainly something to think about.



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Charis on November 27, 2011 at 5:18 pm



I find this really important. For me it amplifies a lot of what was said in the [innocence introduction](http://aristasia-central.com/aristasia-intro/innocence-the-natural-condition-of-maid/) (<http://aristasia-central.com/aristasia-intro/innocence-the-natural-condition-of-maid/>). In modern West Telluria, innocence ends with childhood, which means that one's protection from mental debauchery ends at a very early age.

By some point in early-to mid teens, young maidens are denied the right to remain innocent. They are expected to accept foul language and lewd talk without objection or protection. Young women are denied the right to be innocent. The idea of them as innocent beings has timed out with their childhood and they are henceforth expected to accept the horrendous violation that modern western culture forces on them and to become the kind of being that has heard and seen and accepted lewdness and vileness as normal – certainly on the mental and verbal plane. They have been *forced* to define themselves and others as essentially-animal “sexual beings” in line with the “Darwinist” mythos.

I don't know how bad it is in Japan. I suspect it is a little better, but for the point I am trying to discuss it doesn't really matter. Even if the maidens in these kinnies have been as psychically assaulted and violated as we have, they are striking back with a massive re-assertion of innocence: something no West Telluri femin dares or is permitted to do.

The Japanese “infestation of cuteness”, as its predictable enemies call it, is in fact as much a revolt against the violating “sexualization of culture” as [Art Neo](http://aristasia-central.com/encyclopaedia/tiki-index.php?page=Art+Neo) (<http://aristasia-central.com/encyclopaedia/tiki-index.php?page=Art+Neo>) was a revolt against deformism in the early 20th century.

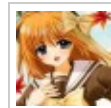
Simply by watching these girls one can see that they have absolutely, on a deep cultural level, rejected the Western debauchee view of “modern woman”. Speech and manner, the way people hold themselves, the way they move, reflect culture at a deep level. Movie makers know one of the hardest things in making a period film is getting extras – and even actors – who can move like people from earlier periods, because every muscle of a modern Tellurian reflects the post-sexual-revolution, casualized, de-dignified state of the being.

Here we see girls inventing new ways of moving and being that are fundamentally good and healthy just as Art Neo was fundamentally good and healthy. We need to watch this dozens of times and *learn*.

Down with the dictatorship of forced debauchment. Long live the cute revolution!

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Sushuri-chei on November 28, 2011 at 10:45 am



How true, Miss Charis! Down with the demons of disgustingness (and I do believe dark forces ultimately drive all this) and up with cutity!

One thing I thought on seeing the kinnie was that much of the “cute”

style here is based on acting in a more childlike way – and not just “acting” but seeing, perceiving, *being*. The immediate objection that will be raised by West Telluri is that acting in a childlike manner when one is not a child is “false”.

It seems to me this uncovers an entire nest of falsehood that underlies much of the nastiness (and drabness) of modern West Telluria. The illusion here is that “adult behavior” (in the modern West Telluri sense) is somehow “real” or “natural”. As Miss Charis points out, post-sexual-revolution West Telluri move and speak in ways no one ever did before. There is nothing “natural” about their manner. It is historically peculiar (using that word in its literal sense) and it is *learned*.

Especially with maidens, much of their outward manner as they grow up is defensive. They find themselves in a coarse, harsh world, and they have to behave in certain ways and pretend not to be hurt or offended by certain things (perhaps to find them funny instead of disgusting). If they are people of sensibility, they have to pretend to a toughness and independence that is alien to them in sheer self-protection.

And then people come to regard these defensive masks as “natural” as their “real selves”. Mistaking masks for faces! Mistaking the ideological poses of a very strange and barbaric kind of society for “human nature”.

Childlike behavior, on the contrary *is* natural. Of course most people grow up, but the essential enthusiasms and fears, attractions and dislikes, of childhood are natural ones, and in many cases are much the same ones people have in later life, but have learned to mask.

In a world distorted beyond reason by coarseness and crudity of a false “animal” view of humanity (even real animals are not actually like that, being images of Archetypes rather than merely organic survival-machines), the home-base of childlikeness is in fact a very good and very accessible starting point for being more real – and more pure.

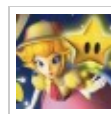
The Scriptures (<http://sundaughterpress.com/the-gospel-of-our-mother-god-2/>) say: “for truly, all of you are children in the eyes of your Mother”. The idea that childlikeness is close to our fundamental being is common to most spiritual traditions for good reason.

Of course this does not mean that we can’t value authentic feminine grown-upness as shown in the Elegance Introduction (<http://aristasia-central.com/aristasia-intro/elegance/>) (another thing that has been completely lost in modern West Telluria!) But cuteness – once we realize its importance and non-triviality – is a wonderful antidote to the gross cultural distortion of the modern Tellurian soul.

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Petite Sorcière on December 12, 2011 at 7:07 pm

I saw an interview today that very much reflects what Madonna-chei was saying here about childhood being natural, and the way Japanese people seem to be acutely aware of that fact.



The game designer Hashino Katsura is asked the following question and gives the following reply:

-Generally speaking, Japanese games use young protagonists while foreign games feature adults. Any insight?

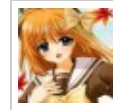
Hashino Katsura: The Japanese view adulthood as some sort of bogus trick, all smoke and mirrors. I guess being an adult is pretty bogus when you get down to it (laughs).

Rather fascinating, don't you think? Such a more realistic attitude than those of Westerners who are so easily fooled by their own poses!

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Sushuri-chei on December 15, 2011 at 11:41 am

Here are some images from the Korean cult of cuteness (Aegyo):



[*annoyingly, they won't show so please find them [here](http://29.media.tumblr.com/tumblr_lvcfemKTni1r7n7koo1_250.gif) (http://29.media.tumblr.com/tumblr_lvcfemKTni1r7n7koo1_250.gif) and [here](http://26.media.tumblr.com/tumblr_lvqppj4x8P1qllhopo1_500.gif) (http://26.media.tumblr.com/tumblr_lvqppj4x8P1qllhopo1_500.gif).]*

In Korea, Aegyo seems to be particularly a mannerism that is very consciously cultivated (of course most West Telluri who are aware of it HATE it! – But that isn't the only reason it is interesting!)

Also Aegyo means very specifically “childlikeness”. It is fascinating that these things are taking such a big cultural hold in the furthest East of Telluria (the lands of sunrise).

As our honored Sorceress points out, while Westerners decry these “poses” as unnatural, they are neither less nor more natural than the cynicism and coarseness adopted by West Telluri, which they would not have *dreamed* of expressing had they been born a century ago. All mannerisms are learned. None is “natural”.

Two things, in my view, differentiate Aegyo from West Telluri “natural ugly behavior”. One is that those who practice Aegyo *know* it is a pose while West Telluri imagine their poses are just “themselves”. So Aegyo is much nearer to self-knowledge.

The other and more important is that Aegyo is trying to express – by a pose – what is *really* natural to us – our innocence and purity and goodness – while West Telluri cynicism and self-centred coarseness is trying to turn people into what the demons would like them to be.

I seriously think we should study the mannerisms of Aegyo. Not all Aristasians want to express themselves via “cuteness” (especially many – but not all – brunettes). But I think we all have a LOT to learn here.

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Minami Kohime on December 15, 2011 at 4:38 pm

Oh, so these past Girls' Generation animated images were a prelude to the topic of Aegyo. I really love how they look cute and almost flawlessly pretty, but, as I heard someone say before, it also rubs me off the wrong way,

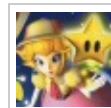


Now, I don't want to bring up unnecessary discussions about how cuteness and childlikeness are being used for wrong purposes, be it in Korea or Japan, since everyone already knows it, and I really appreciate the fact that we can filter the dirt and try to look only into the good aspects of it. Still, being immersed in Korean culture every minute of my life, I can't help but look into the bad things that the aegyo-wave in Korea conceals.

Hm. But then I think I should learn to forget these pit-shadows that lurk into every bit of sanity that we find and just enjoy. *winks back at cute Tiffany*

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Petite Sorcière on [December 15, 2011 at 5:27 pm](#)



I quite understand, honored Kohime-chei. It always turns out that the less you know about any kind of Tellurian culture, the better it looks. I certainly do sympathize with you as being one who, knowing more about the thing than most, cannot help seeing its nasty side. I have been in the same position myself about other things.

Personally I love these images and mannerisms and think we can learn hugely from them – BUT I know nothing whatever about J-pop, K-pop or diet-Q-pop – and I don't want to. (Equally I know nothing about post-Eclipse Western popular music which I have instinctively avoided like the plague since I was very young).

As has been said before, Aristasians are NOT Japanophiles, Koreaphiles or any-other-Tellurian-culture-philes. The point about these images is not that we should immerse ourselves in a Tellurian culture, but that we should find things that we can use in the creation of an Aristasian culture in Telluria. To some extent we can use the wisdom of the Motherland, but in things like how to hold your head or how to laugh blondely we clearly need to research the best models we can find.

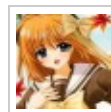
I don't doubt for one moment that all kinds of lascivious and otherwise nasty cultural demons may lurk under cover of Aegyo (though I do also think the original impetus is a good one).

I agree a hundred percent with what you say, honored Kohime-chei: *But then I think I should learn to forget these pit-shadows that lurk into every bit of sanity that we find and just enjoy.* And I thank you sincerely for this, knowing how much harder that can be when we understand a little more about the grimy underside that just about every Tellurian thing seems to have.

I am looking forward to the day when we can absolutely uncouple any Tellurian thing we adopt from its outland origins and create a whole Aristasian culture. It's a big, big job. But we're working on it.

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Sushuri-chei on [December 15, 2011 at 11:02 pm](#)



I do SO agree. When we watch the [Cinderella Kinnie](#) (<http://aristasia-central.com/heartbook/groups/the-clubhouse/forum/topic/kinnie-club/>) I think it is dreadfully important to see it in

an Aristasian context and view it as – not precisely a Motherland kinnie as it has a few out-of-place elements but as hovering in the aethyr somewhere not too far from the Motherland.

The group who produced it is called Morning Musume. Musume means a young girl and morning means morning. How could a name be more charming? Yet even so, I don't want to know very much about the group. I want to see the production through Aristasian eyes.

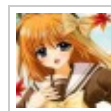
When I first heard about the all-girl revue Takarazuka, I wanted to learn more – and much is VERY charming but — well as one learns what the wonderful shows are all about, one realizes they are often about revolution and war and maid killing maid and all those things Tellurians do — and they don't really "translate" all that well.

That was a lesson learned – and however much we love Kawaiisa and Aegyo it is not a lesson we should forget. We are not throwing ourselves wholeheartedly into any alien cultural phenomenon, however pretty it may be – we are like intemorphic magpies always looking for lovely things to build a beautiful nest withal.

And I for one thank Dea that such wonderful, glittering things have been scattered on the face of Telluria just in time for us to find them. Because we NEED them.

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Sushuri-chei on December 16, 2011 at 1:22 pm



I wasn't sure whether to post this here or plant it in my Patch, since it is very personal to me. It is also very much part of this discussion though, even though I am probably posting here too much.

One of the things that interested me about some Aegyo clips that a dear friend (who happens to be a walking, talking dolly, which is a nice friend for a walking talking mushroom) showed me is the way the mannerism is *absolutely* deliberate in a way that I think even Japanese girls would find a shade curious. There are shows where each girl has to make an Aegyo pose, or where a girl makes a series of "Japanese-style Kawaii poses".

This last so formalized that another girl actually held a "starter's flag: (consisting of a Pikachu face surrounded by the rays of the Japanese Imperial Rising Sun) so that it concealed the player's face and on "GO" the flag is removed and the pose is shown.

There is at times almost a school atmosphere: "Show us what you've prepared in your Cute Homework, please."

Now this has had an extraordinary effect on me personally. In a way it is the most liberating thing I have ever seen. You see I have never been able to adopt any of the mannerisms of the world around me – being so utterly alien. And as I have said and many wiser than I have said, *maid needs masks*. There is no such thing as a purely natural maid (except perhaps in a certain kind of sainthood). People who think they are behaving "naturally" and being "purely themselves" just have their masks so firmly glued on they have forgotten they *are* masks.

But just try being without a mask – any mask at all. Actually you can't even try. It isn't possible. You just have to adopt some odd scrap of mask that doesn't really fit and doesn't look natural at all. Because this is the thing I learned just yesterday: the one grain of truth in the "natural" nonsense is this: some masks can be close enough to what we are (or we can mold ourselves close enough to the mask – which is often more the point – but at least the mask does no real violence to what we have become) that they feel "natural". In other words they *fit*. They are still masks, of course, but they *fit*.

That is what I found with Aegyo. I tried practising it (there are some photos of me in Aegyo poses which I will show to those who know me!) I tried it out on some outlanders I met. They were nonplussed of course – but outlanders are always nonplussed by me whatever I do. But the point was, I felt like *me*. I was wearing *my* mask, not a mask made for an entirely different sort of person.

Because the other true element in the "natural" superstition is that we do *adapt* our masks to ourselves. There is a give and take with masks. Patty McPit picks up the mask she thinks will make her acceptable to other Pit Peoples. She becomes very like them. The mask shapes her face. But also her face shapes the mask somewhat. There is a kind of symbiosis. I have never had that because I have never found a mask that fit me even partially.

Until now!

So – while I have no intention of becoming Korean, and I have no intention of learning very much about the girls that practise Aegyo (indeed, if you read my previous post you will see why I believe it is vital that I *don't* learn much about them). I am truly truly grateful for this very important understanding and for the shiny, golden mask that has been given to me.

Truly, I cannot state this strongly enough. This really is a life-changing event for me.

I don't know if this will provide a similar liberation to others. It may partly be my age-thing. As my dear dolly-friend said to me:

Well – aegyo is about being innocent and child-like and you are a child (most of the time a big one, but a child) and you've been shoved into a grown-up flavvie.

Which is absolutely the truth. But I have a feeling other girls may find this particular mask a similar huge and liberating relief.

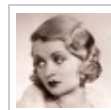
If anyone wants to talk with me about this – please do!

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sushurimamala on December 16, 2011 at 10:11 pm

That is absolutely dee-lightful news, darling. I am so excited that you have found a mask that helps you to locate yourself as a "me".

That is what I have experienced when submitting to archetypes (Real ones not any Jungian nonsense). As the Mother, or the Schoolmistress, or



Mistress of the House enters me and whatever I-ness I have meets the Archetype streaming in, there is a felt me-ness that is more me than when I am not submitting to an Ideal Archetype. I hope this is understandable — these things are hard to write about. I hope you agree this experience of mine is analogous to what you describe about masks.

Rayati, Sushurimamala

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Minami Kohime on December 17, 2011 at 5:54 am



Well, it all makes much, much sense to me. I have also found my “comfort mask” within the kawaii sphere, but I always wondered why it felt so real if it was a mask. Meditating a bit on it everyday, it naturally occurred to me what I guess I have always known: life itself is a big Play, and I put on masks that will reflect what I know to be True: goodness, innocence, joyfulness. Of course, sometimes I have to put on my knight-in-shiny-armor mask and outfit, but that is just like going to work and having to look professional and business-like: an obvious thing. When the peril is gone, then I can be my silly and young self/mask again. Finding my true self, I guess, is something we can only reach when we reunite with Dea again – until then, Mother has given us this ability of putting on masks to reflect and be what we know is right. I feel so natural and fine being cute and trying to be pleasant that it even helps me correct my temper and my manners – or, at least, be able to see them sooner than I normally would. That is a good thing about good masks, right?

Forgive me if it is a bit confusing or poorly written. I have my right arm temporarily immobilized and can only type with my left hand. Being reckless during vikhelc arts practice is something I should definitely learn to avoid.

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